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WHOLE NO. 118.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

X.

WHAT CONSTITUTES A PATENTABLE INVENTION—(CONTINUED).

THE most common form of a patent claim is to a combination of mechanical parts. It is essential to the patentability of a combination that several elements shall interact one upon the other to produce a result which would not be produced by the aggregate but separate operation of the parts. To illustrate: The fire-box, oven and flues of a stove occupy such a relation with each other in the operation of the apparatus that the purposes for which it is designed would be frustrated if either of those parts were removed, each and all of them being necessary to the result, and each being correlated to the others in such manner as to effectuate an end which neither could produce alone. Such is an actual and legitimate combination.

On the other hand, if we should place upon a single handle a claw-hammer, a tack-hammer, and a screw-driver, the action of one would not modify or be modified by the action of any of the others. The claw-hammer would pull nails precisely as if on a separate handle; the tack-hammer would drive tacks precisely as if separated from the others; and the screw-driver would drive screws no better and no different than it would if no hammer was in existence. This, therefore, instead of being a combination of co-acting parts, would be simply an aggregation of non-interacting parts, and the latter (except in very rare instances where certain modifying principles intervene) is not patentable.

There are many inventions, however, in which the parts as a combination are old, and yet by some new juxtaposition are caused to produce a novel or improved result. These are more properly termed "arrangements" of parts, and as such are as patentable as are combinations, although the scope of the claims is necessarily more limited. Many inventions described as combinations are, in fact, arrangements, inasmuch as the broad combination is modified by the introduction of some specific limitation as to the position or relation of the parts. One of the earliest of reported cases touching this point is that of *Parker v. Hatfield*, tried as long ago as 1845, in which the novelty of a certain water-wheel consisted in the position of the shaft, the latter being horizontal, and in the number of wheels attached thereto. The utility derived from these arrangements consisted in increased convenience of attaching the shaft directly to the saw of a saw-mill without the intervention of gearing and also in the avoidance of friction and in an increased efficiency when used with a low head of water. In this instance the element of position is clearly important, and a similar remark applies to most patent claims to arrangements of parts.

In many cases the invention may be reduced to still narrower limits and yet be patentable—as, for example, when the gist of the improvement lies in the novel form of the device. The question of the patentability of such an improvement came up in *Davis v. Palmer* in 1827, before John Marshall, Chief Justice of the United States, and related to a novel mold-board for plows, the face of the new mold-board being worked "upon transverse circular lines with radii in the exact proportion of thirty-six to twelve." In the trial of this case a statutory objection was urged which does not now exist—the act of 1793 having declared that "simply changing the form or proportion of any machine shall not be deemed a discovery." The Chief Justice held that the word "simply" had "great influence." He said: "It is not every change of form or proportion which is declared to be no discovery; but that which is simply a change of form or proportion, and nothing more. If by changing the form and proportion a new effect is produced, there is not simply a change of form and proportion, but a change of principle also." This is the ruling up to the present day, and its evident fairness will doubtless cause its retention among the primary principles of the patent law. I have said that the statutory objection just indicated does not now exist. While this is

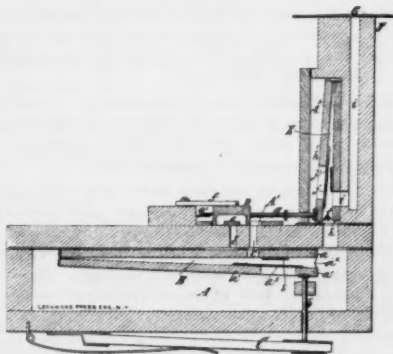
true as concerns the written law, it is to be remarked that its intent is still carried into effect in judicial decisions, and simply changing the form of an article without producing any new or improved result has only slight chance of being supported as a patentable subject matter.

I have thus sketched the principal subdivisions under which patentable inventions may be classified, but it is not to be understood that there are not others which might also be equally entitled to protection.

While classification is necessary to place different inventions in accord with general principles, yet technical definitions are too inelastic to meet the constantly broadening requirements of practice, and there is, if anything, too great a tendency to follow definitions rather than to rely upon the language of the Constitution and of the statutes, which holds substantially that every invention in arts and industries which is new and useful and capable of being distinguished from what was previously in use should be entitled to the protection of letters patent. It is only by proceeding upon this principle that justice can be done in all cases and the arts and industries receive that continued impetus which can only be derived from an impartial administration of the law and the recognition of inventive skill, no matter in what manner applied, in the promotion of industries.

Mechanical Musical Instrument.

THIS is an improvement in musical instruments in which the sound-producing devices are operated or have their operation controlled by means of pneumatic



motors, which are caused to expand or operate by admitting air to them of a different pressure from that outside them, and consists in the combination of an exhaust chest or chamber, a pneumatic motor arranged therein, a tracker-pin extending from the motor to the outside of the chest or chamber, ports leading from the motor to the chest or chamber and to the atmosphere, a valve controlling the ports, means for operating the valve positively to place the motor in communication with the atmosphere or in communication with the chest or chamber, and a spring acting through the tracker-pin to aid in collapsing the motor when it is placed in communication with the chest or chamber. The valve may consist simply of a slide valve operated positively in one direction and returned by a spring, and the means for operating it may consist of a second pneumatic motor, the operation of which is controlled by a traveling perforated music card or tablet, or may consist of a pegged barrel or manual keys or levers.

The drawing illustrates a vertical section of a pneumatic motor, A being the wind-chest or chamber, which may be embodied in a musical instrument, and is exhausted of air by any suitable means. In the chest or chamber A is a pneumatic motor, B, of the usual construction, composed of a fixed board, a, a movable board, a', and flexible sides a". When the motor is expanded or inflated the movable board a' acts upon a tracker-pin, b, which is arranged in suitable guides,

and through this pin the motor depresses or operates a lever C, which may constitute the valve of a reed-organ, or may cause the operation of piano-jacks, bells, or other sound-producing devices. The lever C is returned after depression by a spring acting upon its under side. The spring, acting through the lever and tracker-pin g, will serve to collapse the motor B. In the movable board a' of the motor B is an opening closed by a flap-valve, a". The fixed board a of the motor B is secured to the top of the chest A; and c designates a port leading from the motor through the top of the chest to the atmosphere. In the top of the chest is a second port, d, which terminates above the fixed board a; but at that point a space is left between the board and the top of the chest or chamber A, so that the port is in free communication with the chest or chamber. The ports c and d terminate at the top of and outside the chest or chamber A in a valve-seat, A', upon which is arranged a slide-valve, D, adapted to be reciprocated or shifted, so as to control the ports c and d. The valve D is made somewhat in the form of the letter B, it having a cross-bar, e, extending across its cavity; and f designates a button employed as a means of holding the valve to its seat. The valve is represented as being moved in one direction by a push-pin, g, and is returned by means of a spring g'.

A pegged barrel, manual keys, or other devices may be employed to move the valve D; but in this instance the movement is effected by a second pneumatic motor, E, arranged in a chamber, A", which communicates with the chamber, A, and is therefore a part of the chest or chamber.

The motor E is composed of fixed and movable boards A' A", the latter of which operates on the push-pin g and a flexible wall, A", and from the motor a port, i, leads upward and terminates in a seat or rest, F, for a perforated music card or tablet, G, whereby the operation of the motor E is controlled.

In the movable board A' of the motor E is a valve, j, having in it a small hole or opening, j'; but as the motor E is very small, and need only have power enough to move the valve D, the amount of air leaking through the hole j' will be very small. When a perforation in the card or tablet G uncovers the port i air enters the motor and closes the valve j, and the motor expands and moves the slide-valve D. As soon as the card or tablet G again covers the port i the air in the motor is exhausted through the hole j' until the air therein becomes so reduced in pressure that the valve j springs open, after which the exhaustion takes place through the valve. When the slide-valve D is moved into the position shown air enters through the port c and closes the valve a" in the movable board a' of the motor B, and as this valve is impermeable no air can escape through it into the chest or chamber A. The motor, by its expansion, operates the lever C and effects the operation of the sound-producing device.

A FEW weeks ago, when the orchestra of the Hof-capelle at Meiningen were preparing to bring out a new symphony, and nothing was talked of in musical circles but the anticipated musical treat, a lady of distinction expressed a wish to be present at one of the rehearsals. Although by no means charmed by this intended mark of favor, Von Bülow could not decline the honor. When the unwelcome visitor had taken her seat, the great master requested the bassoon player to go through the whole of his part. The artist obeyed, and immediately there was heard an unconnected succession of unearthly sounds, the effect of which is better imagined than described. It was undoubtedly the most peculiar solo ever heard. Not content with this, the capellmeister frequently interrupted the performance, and when it came at last to an end he requested a repetition. This was too much for the music-loving aristocrat. The lady quickly rose, thanked the conductor for the treat, intimating, however, that the performance was not exactly what she had expected, and beat a hasty retreat with her attendants. Bülow, delighted at the success of his ruse, now gave the signal to begin the rehearsal.—*St. Cecilia Magazine.*

Operatic, Choral, Orchestral, &c.

HOME.

The Germania Theatre will remain open during the summer, when such operas as "Patience," "Mascotte," "Pinafore," &c., will be given in English.

On May 1, Will. Carleton, the baritone, started out with a company on a four weeks' trip, to produce "Patience" and opera of the same calibre. He opened in Brooklyn.

Colonel Mapleson says he will try to produce Meyerbeer's masterpiece, "Le Prophète," next season. It will or should be as successful as "L'Africaine" has been the past season.

The St. Louis Choral Society will produce the "Messiah" about the middle of the present month. It will be the last concert of the season, during which the society has done much good work.

The Audran Opera Comic Company has been playing at the Arch Street Theatre, Philadelphia, one of the operas performed being "The Snake Charmer," Catherine Lewis taking a leading part therein.

A new operetta by Gilbert & Sullivan is promised for the opening of the Standard Theatre fall season. It is expected for the work to make a great success, and the probabilities are that such will be the case.

The Comley-Barton Company have been performing with some success in San Francisco. "Madame Favart" was produced in fine style, in which a new singer from Australia successfully appeared, named Miss Pattie Laverne.

At a recent concert of the Poughkeepsie Vocal Union, a new composition by Dr. F. L. Ritter, of Vassar College, who is the director of the society, was performed. It is a setting of the fourth Psalm for baritone solo, chorus and orchestra.

FOREIGN.

Anton Dvorak's "Stabat Mater" is soon to be performed at Pesh.

At the Parisian Opéra Comique, "Mignon" lately reached its 600th representation.

A work called "Le Triomphe de Vénus," by M. Nicolau, has been well received in Paris.

It is rumored that the Popular Concerts, Brussels, will cease with the present season.

A new opera, "Frithjof," the work of Eduard Ringler, is causing some sensation now in Nürnberg.

Anton Rubinstein conducted in person his overture, Op. 60, in B major, at a recent concert in Königsberg.

Rubinstein's oratorio, "Das Verlorene Paradies," was lately performed in St. Jacob's Church, Chemnitz.

Cavaliero Schira, the accomplished composer, is working upon an opera-bouffe entitled the "Isle of Beauty."

The St. Cecilia Society of Lyon recently gave a performance of Mme. de Grandval's oratorio, "The Daughter of Jairus," which is stated to have been well received.

Leslie's famous choir is now re-established. Ninety per cent. of the old members have joined, and the first concert, under Mr. Randegger's direction, will be given in June.

The "Tristesse d'Olympio," by Pierre Gaul, has been played with success at a *cirque d'été* concert, as also a symphonic poem by M. Penavaire, entitled "Le Rêve du Croisé."

A trio for piano, violin and violoncello by M. Colomer, produced the other day by the Parisian National Society of Music at a concert, seems to have made a very favorable impression.

There is a proposal to give a series of French operas in London during the season of 1883. M. Carvalho has announced his willingness to bring over his company. This is another sign of the breaking up of the long fashionable Italian opera monopoly.

A concert was given in Paris on Good Friday, at which two new works by French composers were performed. These were "La Vallée de Josaphat," a biblical symphony by M. Salvayre, and a requiem by M. Gouvy, which last is said to have met with considerable success in Germany.

An interesting concert devoted to the performance of modern works was given lately in Moscow. Herr von Bulow's overture to "Julius Cæsar," and Liszt's E flat major concerto, played by Sophie Menter, were included in the programme, as also songs by Cui and Tchaikowski, and an aria from the latter's opera, "Die Jungfrau von Orleans."

London musicians were made happy by the announcement that the first Richter concert would be held on Wednesday, May 3, instead of on Friday, May 5, so as to avoid the vexatious and inconvenient clash with the first performance of Wagner's "Tetralogy" ("Das Rheingold"), at Her Majesty's Theatre (fixed for Friday, May 5). The programme of this

concert comprised the "Eroica" Symphony and Brahms' Second pianoforte concerto (first time in England), played by Eugène D'Albert.

A Geneva journal says that an important fragment of an unpublished work was recently performed there. It is the *pas* of the "Ribauds et des Ribaudes," taken from the ballet from "Winkelried," an opera by Louis Lacombe, libretto by L. Bonnenière and Moreau-Sainti. It is an opera héroïque, and exhibits remarkable talent.

The London Musical Society recently opened its fourth season with a performance which included a selection from Handel's "Theodora" (with Herr Hiller's additional accompaniments), Gounod's "De Profundis," and works by Goetz and Brahms. J. Barnby was the conductor. At the next concert, in June, Hofmann's "Cinderella" and Schumann's "Faust" music will be performed.

Impresario Angelo Neumann has completed the troupe with which he intends to depart on September 1 to give representations of the operas of Richard Wagner, in Germany, Holland, Belgium, Russia and France. The *Musikalisches Wochenblatt*, official organ of Wagner, is the authority for the news. The troupe comprises Herr and Frau Vogl (who both go by the King of Bavaria's permission), Frau Reicher-Kindermann, Fräulein Marianne Brandt, the tenor Unger and several other artists. Antoine Seidl will direct the orchestra. Scenery, costumes, chorus and orchestra will be taken along.

The Artistic World.

AT HOME.

—Wm. H. Sherwood is giving piano recitals in the North-west with much success.

—Marie Geisinger brought her engagement at the Thalia Theatre to a close last Saturday night.

—Mme. Cappiani is a lady of many gifts, and as a vocal teacher can claim to teach pupils the secret of how to use the voice legitimately.

—Hugo Lindau has contracted to appear with the Emma Abbott Opera Company for a term of four years. He is to be the leading tenor.

—Signor Campanini sang at the French Fair in Irving Hall last Thursday evening. The piano accompaniment was played by Signor Arditi.

—Minnie Hauk has sued Colonel Mapleson for \$1,177.72, which sum she claims is due her on a judgment rendered in her favor in an English court.

—Annie Louise Cary has been seriously ill. Her last engagement is for the 16th of June, at Chicago. She was obliged to postpone her Maine concerts.

—Antonia Henne is an artist too infrequently heard at first-class concerts. She is a far better artist than most of the contraltos who have appeared before the public lately.

—Colonel Mapleson has secured Adelina Patti for a certainty for his next opera season, which opens in October. He wishes to engage Mme. Materna, if possible, as also Mme. Gerster. Bravo, Mr. Mapleson!

—Dr. Louis Maas, the pianist, has succeeded in gaining a great reputation as a virtuoso of great power and finish of execution. The higher gifts of poetic conception is a strongly marked feature of his organization.

—Wm. Candidus, the eminent tenor, is a native of this city, and brother-in-law of Wm. Steinway. His leave of absence from the Frankfort Theatre is limited to a few weeks, so that he will only be able to sing at the three festivals to be given in New York, Cincinnati and Chicago. He will return to Frankfort on June 15, so as to take part in the performances of the last two weeks of the Frankfort opera season.

—A few days after Mme. Materna had taken up her quarters at the Windsor Hotel she was serenaded by Henry Sachleben and his military band of almost one hundred men. The selections were the "Overture to Rienzi," Schubert's "Serenade" and the "Fest March," from "Tannhäuser." After the performance of the second number Mme. Materna descended to the sidewalk and thanked the musicians. There was a large crowd present.

ABROAD.

—The celebrated baritone, Cotogni, lately took part in a Court concert at Rome, and made a great success.

—The young tenor, Macchiavelli, has been singing in the English provinces. The journals speak of him in the highest terms.

—The precocious violiniste, Teresina Tua, recently visited Verdi, and played for him a couple of pieces. The maestro complimented her highly.

—Signora Ferrara had a benefit at the Royal Theatre, Malta, and was enthusiastically received. Flowers and presents were abundantly offered her by her admirers.

—Hilda Coward, daughter of the well-known London organist of that name, has received high praise for her artistic rendering of the "Jewel Song" from "Faust," gaining a well deserved recall.

—Mme. Albani recently had a consultation with Gounod, with regard to the interpretation of the chief soprano part in

the oratorio, "The Redemption," which part the lady will sustain at the approaching Birmingham Festival.

—The Manns testimonial fund is now definitely closed; and after deducting about £50 for the necessary working expenses, a net sum of £700 remains for the purposes of the testimonial, which will be presented this month of May.

—M. Zarembski, professor in the Brussels Conservatory, has been playing the piano in Paris with great success. He lately appeared at a Châtelet concert, and met with a most enthusiastic reception, the entire audience rising and applauding him.

—M. Wolff, the young violinist in Padeloup's orchestra, played Vieuxtemps' fourth concerto at a recent Cirque d'hiver concert, and received an ovation. His style and technique are both admirable. He gained the first prize of the Paris Conservatoire last year.

—Dyrah Beumer recently sang at the sixth subscription concert of the city orchestra of Strasburg, and is reported to have created a deep impression by her performance. She is a charming singer, perhaps the most brilliant who has ever appeared on the stage of the Aubette.

—The scholarship founded at the Royal Academy of Music in memory of Sir W. Sterndale Bennett was recently gained by G. W. F. Crowther. There were seven candidates. The Parepa Rosa scholarship was won by Kate Winifred Payne; for this there were forty-one candidates.

—Mme. Albani has a three-year-old son who is even handsomer than his mother. He is a sturdy little fellow, with pink cheeks and large blue eyes, and the prima donna is devoted to him. Mme. Albani is mentioned as being greatly pleased at the prospect of singing in America next season.

—Speaking of an American vocalist who sang at the last ballad concert giving by Boosey & Co., the *Musical Standard* says: "Miss Blandy, from the Southern States of America, recently sang at Stratford, Essex, with promising success; and on Wednesday, in St. James' Hall, she followed up her achievements on the borders of Epping Forest with an appearance the more important because made before a far more particular and critical assembly. Miss Blandy sang Sullivan's air, 'My dearest heart,' and 'The Kerry Dance,' by Molloy. She has a fine soprano voice, well displayed in the first-named song, the range of which is high throughout, and so strains the vocal organs. Miss Blandy, however, overcame these mechanical obstacles, and took a brilliant B flat in alt. (the key note) at the cadence."

Organ Notes.

[Correspondence from organists for this department will be acceptable brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...The Singakademie at Dresden recently celebrated the seventy-fifth birthday of the organist Dréysig.

...An address was given in St. Michael's Church, Folkestone, England, at an organ recital, by the Rev. E. Husband, the subject being "Wicked Music."

...A correspondent of the *London Musical Standard* writing about the tastes and egotism, which inclines ministers to deliver a bad sermon of their own, rather than read one written by a divine of eminence, containing noble thoughts and poetic images, concludes his letter thus apropos: "I take the liberty of drawing the attention of organists to what I have written above, who, I am afraid, are equally guilty with the clergy in this respect, viz., in preferring their own thoughts, their meanderings or wanderings, in preference to the leisurely acquired stores of well stocked minds, to wit, Messrs. Smart, Hopkins, Stephens, and Calkin, etc., etc. There are few, very few, who are qualified to throw off extemporaneously musical thoughts equal to the illustrious quartet just named."

...Schemes of organs are now very similar to each other. There was a time when they greatly differed, and when each instrument seemed the result of misguided taste. At present, the quality of the various registers in modern instruments may differ, according to whom the builder may be; but their general classification and position is more uniform than ever it was. Given an organ of some forty speaking stops, divided into three manuals and pedals, their names and distribution would be quite accurately told by most solo performers, and if differences there were exhibited by them, they would be so slight as to prove the truth of the general assertion made above. A great organ, of an instrument of the aforementioned size, contains, commonly, one 16-ft. register, for or five 8-ft. stops (one of them a reed), two 4-ft. stops, one 2-ft. stop and one or two mixtures. The swell organ embraces a 16-ft. stop (sometimes divided), five or six (or even seven) 8-ft. stops (two or three of them reeds), two or three 4-ft. stops, one 2-ft. stop, a mixture, and possibly a 16-ft. reed. The choir manual includes a soft 16-ft. register, three or four 8-ft. stops (one a reed), two 4-ft. stops and one 2-ft. stop. In the pedal organ would be four stops of 16 ft. (one a reed), and perhaps two of 8 ft. (possibly one a reed also). Of course, the couplers are always the same if not combinations brought out by the composition knobs and pedals.

...An English writer discoursing on "Beauty of Touch and Tone" in regard to piano playing, has the following remarks anent practice upon the organ: The organ or har-

monium is especially valuable for those pupils who, having made a certain progress in music, fall in the true *legato* touch. The unreasoning prejudice, not yet wholly extinct, that its practice prevents any one from acquiring a good touch on the piano, is simply absurd. That many organists of the old school had a most detestable touch when they attempted to play the piano is undeniable, but that naturally resulted from their want of practice on the latter, and from their monotonous and unrhythmical style upon the former. The advice of Schumann to young musicians on this subject will probably occur to many of my hearers, who will doubtless also call to mind the names of many eminent performers who were or are equally excellent on both instruments.

...Hermann Smith in a recent article in the *London Musical Opinion* says of the king of instruments:

The organ is an assemblage of wind instruments: its office is the same as that of the orchestra. The influence a great organ has over us has never been adequately set forth in prose or poetry—perhaps never will be. The best description, the finest in the language, is that given by our living poet, Lowell, the American, in the cathedral scene in his "Legend of Brittany," through several stanzas of admirably sustained power. The poem itself is of rare beauty. A cathedral organ seems to inhabit the vast building which is its home. You visit it as you would visit a friend whose voice inspirits with new life or excites you to moods of joy or sorrow, of tenderness or of triumph. You think you have been listening to music; what you really have been hearing was the working force of four horse-power converted into sound. Go down into the crypt; see there the engine, with rods and cranks and pistons, working to and fro in unconscious strength. The engine has been lifting weights; the weights have compressed the air and

driven it perpetually into reservoirs and channels; a power, moving tons.

...A large organ of four manuals and some sixty stops, has recently been built by Bryceson Brothers & Ellis, of London, for the Geo. A. Clark Halls, Paisley, England. It was opened by A. L. Peace, of Glasgow. The great organ harmonic flutes and reeds are placed on a separate sound-box, with increased pressure of wind, and inclosed in the same box with the swell organ. A special coupler is provided for this arrangement which materially re-enforces the crescendo.

Sock and Buskin.

...The Prince's Theatre, at Portsmouth, England, was destroyed by fire on April 25.

...Geo. S. Knight plays at Scranton, Pa., in "Baron Rudolph" to-night. The "Galley Slave" will be given to-morrow evening.

...The Opera House building at Franklin, Ind., was burned on Monday morning, April 24. The loss is \$20,000; insurance, \$3,000.

...On April 26, G. C. Aschbach presented at Allentown, Pa., the Union Square Theatre Company in "A Celebrated Case." The company was well received, and played to a well-filled house. The Academy of Music will be too small to accommodate its admirers when it again goes to Allentown.

...Manager Duncan, of the Burlington, Iowa, Opera House, opened last week with B. W. P. W. Minstrels to a very fine and large audience. On April 26, at the same house, the I. O. O. F. gave an entertainment both afternoon,

and evening, which was a success in every way. April 27, at the Opera House, Thomas W. Keene in "Richard III.," to a very large house.

...On Monday, May 1, Lawrence Barrett in "Pentagon," to one of the biggest houses of the season. The B. B. Association contemplates giving the "Naïd Queen" in about a month.

...Heyde & Behman's Star Specialty Company was at Fort Wayne, Ind., on April 24, and played to a fair-sized audience. Tony Denier's "Humpty Dumpty" party delighted the young and old of Fort Wayne on the 29th.

...Buffalo Bill, in "Prairie Wail," played to a crowded house at Waterbury, Conn., on April 26; Maggie Mitchell, in "Little Savage," on April 27, to good business; Anna Dickinson, in "Hamlet," had a small house on the 28th. "The Professor" was given on May 2.

...The Temple Opera House, in Bolton, England, controlled by Charles Majilton, was recently destroyed by fire. The drama of "The Two Orphans" had concluded about an hour when the fire was discovered, and in a very short time the entire building was in flames. Within half an hour the roof fell in, and nothing but the bare walls are now standing. The damage is estimated at \$75,000. The cause of the fire is unknown. It is supposed, however, to have been caused by some one in the balcony throwing down a lighted match, which, falling through a crevice in the floor, set fire to a quantity of waste which had accumulated during the time the place was worked as a cotton mill.

A new theatre is now in course of erection at Vigo, Spain.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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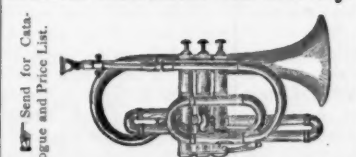
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New Music.

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1. Bonum Est, E flat..... J. H. Cornell.
2. Deus Misereatur, E flat..... "
3. The Dove of Peace... (offertory song)... Constance F. Le Roy Runcie.
4. My Spirit Rests..... "
5. Penso! (Love's Recollections)... (song)... F. Paolo Fosti.
6. Phi Gamma Delta. Mazurka... (piano)... L. P. Kleber.
7. Les Deux Papillons..... " R. Hoffman.
8. Grande Tarantelle..... " Hubert de Blanck.
9. Galop, from "Apajune"..... " Millöcker.
10. Waltz, from..... " "

Nos. 1 and 2.—Both of these pieces are admirably written, displaying well the technical knowledge of the composer. But they must be voted dry and are comparatively uninteresting, faults that nothing else can make up for. It is sacred music of a strict but mild type.

No. 3.—Deserves praise for its general good qualities, but would have been improved by a more varied melody and modulation. It shows earnest effort, a very commendable virtue. In the last line of page 4, third bar, a chord is misprinted. Also on page 5, first bar of last line, a bad consecutive fifth occurs between the melody and bass. Compass, A below the staff to E (fourth space)—a twelfth. Key, D major.

No. 4.—Is another earnest effort by the writer of No. 3, and shows that she has a fair share of talent for composition. Here and there crudities are apparent, but they are outweighed by the general effect and good qualities of the piece. Errors there are which should have been altered before the song was issued from the press. Compass, A flat below the staff to E flat (fourth space)—a twelfth. Key, D flat major.

No. 5.—A musicianly work which exhibits the talent and facility of its composer. It is scarcely likely to become as extensively known as other songs by Signor Tosti, but it will be found interesting enough for frequent use. The "Bolero" tempo and style prevails.

No. 6.—Has no special characteristics and still less originality. It is a pleasant "Mazurka," to be played in pleasant moments, and will please most of those who hear it. It is comparatively easy to play. Why do not composers seek farther for their ideas?

No. 7.—Says nothing new, but is skillfully made up of a number of well worn figures. The piece will be found more useful as a study than for aught else. It contains good practice for the crossing the left hand over the right. It will not do anything to enhance the reputation of Mr. Hoffman as a composer.

No. 8.—A very effective piece, and one of the best that we have seen from the pen of the composer. Not that there is much that is original about it; but there is skill, judgment and care displayed throughout it, and for a work of its class may be said to be superior to most of such things now written and published. It contains no real difficulties, but will nevertheless require a facile executant to do it justice.

Nos. 9 and 10.—Both are pretty and lively, and contain the germs of a wide popularity in them. They are easy to play, and will become extensively used.

C. J. Whitney, Detroit, Mich.

1. She Sleeps! Poetic meditation... (piano)... Carl Major.
2. Les Clochettes..... "

No. 1.—Most of the work belies the title, for it is not meditative at all. "She Sleeps!" is rather a funeral march with a soft trio. It is quite well written, however, and for this deserves a word of praise.

No. 2.—The motives chosen are even weak for a piece of its class, and thus there is nothing to interest the player. It is not equal in musical worth to No. 1, although there may be some who will prefer it. Neither of the two above compositions are more than moderately difficult.

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- Maschke, J.—Op. 115, "Les Contrastes." Grand Duo. Arranged for two pianos, four hands, by A. Horn..... 75

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- Balou, H. von.—Op. 28, Königsmarsch..... 2.00

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- Holländer, Eduard.—Op. 6, No. 6, Tambourin..... 1.00

- Joachim, Josef.—Variationen..... 3.00
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- Chopin, F.—Op. 18, Grande Valse Brillant. Arranged by J. G. Stern..... 25
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- Beissanz, J.—Elegie. Adagio religieux..... 75
- PIANO AND CORNET.
- Bach, J. S.—Ave Maria. Arranged by W. Wurm..... 30
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- Kozmalyi, Carl.—Meditation on Joh. Seb. Bach's Twelfth Prelude..... 75
- PIANO, VIOLIN AND 'CELLO.
- Nawrath, Karl.—Op. 11, Second Trio..... 5.00
- PIANO, VIOLIN, ALTO AND 'CELLO.
- Taubert, E. E.—Op. 38, Quartet..... 5.00
- PIANO, FOUR HANDS, VIOLIN AND 'CELLO.
- Huber, Hans.—Op. 24, Walzer. Zweite Folge..... 6.00

Notes and Actions.

...J. P. Hale returned on Saturday from Hot Springs, Ark.

...J. J. Goerres, piano dealer, Rochester, N. Y., has sold out.

...William Bauer, musical instrument dealer, Boston, is dead.

...B. N. Smith has to work late at nights to fill his orders.

...Behr Brothers & Co. made their first shipment to China last week.

...Francis Bacon returned on Saturday from a successful Western trip.

...W. J. Bowen, Canaseraga, N. Y., handles largely the Standard organ.

...lets, presented by St. Bernard Commandery, of that city, to the Lyon & Healy band.

...A new music store is soon to be opened by Troy parties at Pittsfield, Mass.

...A new music store has just been opened at Weedsport, N. Y., by Ira Carl.

...J. A. Guest, Burlington, Iowa, has recently taken the agency of the "Packard" organ.

...Louis Gruenwald, New Orleans, has opened a branch office and warerooms at Houston, Tex.

...A. C. Chase, of Syracuse, has bought the stock of the late firm of Spang & Mertens, of that place.

...S. S. Tower, the well-known piano-key manufacturer, was in town on important business this week.

...J. B. Adlon, Oskaloosa, Iowa, has been appointed by Sohmer & Co. as their agent in that city and vicinity.

...E. B. Lewis, Canandaigua, N. Y., made a flying trip to New York last week. He represents the Palace organs.

...Paul W. Fredericks, of Grand Rapids, Mich., has taken the agency of the "Packard" organ, manufactured by the Fort Wayne Organ Company.

...Joseph P. Shaw, Rochester, N. Y., was in Fourteenth street on Wednesday selecting instruments. He is sole agent for that city of the Kranich & Bach pianos.

...T. Leeds Waters has had the damages resulting from the fire, mentioned in THE COURIER of last week, repaired, and is again in shape to see his customers.

...Mr. Camp, of Story & Camp, Chicago, arrived in this city from the East on Wednesday of last week, where he had been attending the funeral of his father-in-law.

...There is on exhibition at Lyon & Healy's music store, Chicago, a handsome testimonial in the shape of a finely engraved and ornamented silver ice pitcher, with tray and gob-

...Oeffingceists' accordion factory, at Breslau, L. I., was totally destroyed by fire on Monday night, April 24. The loss is estimated at \$10,000. The origin of the fire is unknown.

...N. S. Carpenter, Syracuse, N. Y., is having a run on his "Jacobean" organ, several of them having lately gone to the Eastern States. His new price list for 1882 can be had on application.

...Behning & Son have appointed E. D. Buckingham, Utica, N. Y., as their agent for that city and vicinity. Mr. Buckingham's manager was in town a few days ago and placed a large order.

...The Decker piano, from Story & Camp's warerooms, was used by Lina Anton at her recent concert in St. Louis, and the fair pianist developed its beauties in a most finished manner.

...William B. Tremaine, who recently returned from a trip to the South in the interest of the Mechanical Organette Company, reports that the music business in that section is increasing largely.

...Harry Prendiville, lately manager of a New York city branch of a Philadelphia musical firm, has opened a store in Ware, Mass., and will publish sheet music and sell band instruments, pianos, &c.

...The Union Comb Company, Leominster, Mass., changed its business some months since, and is now turning out piano cases in square, grand and upright styles, and gives employment to fifty hands.

...Lucien Wulsen, of D. H. Baldwin & Co., Cincinnati, has been in town for over a week, and has placed considerable orders for instruments. On last Friday evening he at-

tended a meeting of the New York Canoe Club at the Hotel Hungaria. As he is a member of the Cincinnati Canoe Club and one of the Regatta Committee for this year's Canoe Congress at Lake George, his presence was necessary to assist in forming a programme for the expected races this season.

...Mr. Cheeney, of Comstock, Cheeney & Co., Centrebrook, Conn., was in town this week on important business. He is one of the most largely engaged in the piano-key manufacture in this country.

...Edward Mason and J. W. Currier, who are traveling in Europe in the interest of the Mason & Hamlin Organ Company, were in Rome last week, whence they started for Barcelona, Spain, on Saturday.

...It is said that there are now quite a number of carvers seeking employment from piano-leg manufacturers. This surplus of labor is said to arise from a dullness in the better sort of house-furnishing business where such hands are employed.

...T. Leeds Waters, No. 14 East Fourteenth street, has repaired the damages caused by the fire, and is in shape to see his customers. It is said that Mr. Waters has composed a beautiful ballad entitled, "She Sleeps," and that his friends predict an immense sale for the piece.

...One hundred and fifty piano makers at Albany struck on Monday for an advance of 15 per cent. in one establishment, and the same number left another factory because the proprietor refused to discharge a non-union man.

...W. D. Capron, Pen Yan, N. Y., who has for some time given up business on his own account, is now acting in the capacity of salesman for J. R. Cornwall, of that place. Mr. Capron was in this city a few days ago in the interest of the concern.

...Among the events in connection with Wm. B. Tremaine's Southern trip was the appointment of State agencies for the Mechanical Organette Company's instruments. Previously Ludden & Bates, Savannah, Ga., held the agency for the whole South.

...H. H. Clark & Co., Ottumwa, Iowa, have just fitted up a factory for the purpose of building organs, making pianos and repairing all kinds of musical instruments. In a circular the firm speaks confidently of its abilities to give satisfaction and asks for a trial.

...In last week's COURIER it was stated that the piano manufacturers intended to contest the demands of their employees should they ask for an increase of wages. This week several producers of manufactured material were interviewed, and all of them expressed themselves as feeling in a similar strain.

...It is said that the creditors of the late C. F. Dielmann are dissatisfied at the tedious manner in which their interests in the estate are being looked after. Some of them want to have the assets settled at once and divided, but all of them are convinced that they will be losers by the affair. It is expected that a settlement will be reached this week.

...E. D. Castellow, Meriden, Conn., a well known piano stool manufacturer, spent all of Monday in this city selling and buying, and on Tuesday left for Philadelphia with the same object in view. Mr. Castellow makes a monthly visit to both cities. He is said to be the second person who engaged in the manufacture of piano stools in this country.

...E. H. McEwen, manager of the New York warerooms of the Sterling Organ Company, No. 9 West Fourteenth street, sold during the month of April 204 Sterling organs. R. W. Blake, who spent several days of last week in this city, was seen in his private office, and says that the demand for elegant designs, with smooth voicing, is growing beyond their facilities, and that during the summer they hope to be in a position to fill all orders promptly.

...It is said that there were thousands of visitors to the Atlanta Exposition who had never seen a piano or organ before then, and that this notable fair has been the means of largely increasing the musical instrument business in that city. The rush for instruments is now so great that the demand far exceeds the supply. It is calculated that almost every colored man who visited the fair has either bought or placed an order for an organette. A large number of "white folks" have also been delighted with this instrument and given orders for it.

...Among the visiting members of the trade to the city during the week were Mr. Barnekow, Newburg, N. Y.; Mr. Cheeney, of Comstock, Cheeney & Co., Centrebrook, Conn.; E. D. Castellow, Meriden, Conn.; R. S. Trary, West Winsted, Conn.; W. P. Alger, of Alger, Spalding & Co., Troy, N. Y.; H. Moak, manager for E. D. Buckingham, Utica, N. Y.; W. D. Capron, Penn Yan, N. Y.; W. J. Bowen, Canaseraga, N. Y.; J. P. Shaw, Rochester, N. Y.; E. B. Lewis, Canandaigua, N. Y.; Mr. Camp, of Story & Camp, Chicago; Lucien Wulsen, of D. H. Baldwin & Co., Cincinnati.

...Arthur Lavigne, Quebec, moved on May 1 into a very fine and large new store, a short distance from his old location. The new quarters are at 55 Fabrique street, which is a five-story building. The store is on the first floor, and is 31 feet wide by 90 feet long; it has two fine windows of nearly thirteen feet wide by six and a half feet deep. Along the frontage of the two first stories (supporting the three other flats) are fine cut stone columns of thirty-four or thirty-five feet high; inside of the store are two rows of columns of the Ionic order (ten in number), giving the whole building the appearance of a fine specimen of architecture. The design of the building is after one of the finest edifices in Florence, Italy.



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Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent, newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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Philadelphia Office: No. 150 So. Fourth Street, JULES VIENNOT, General Manager.

NEW YORK'S great Musical Festival is now in progress. The hour at which we go to press precludes comment upon the work of the opening night and succeeding day, or upon the probable results, musically or financially. Great care has been taken to make the festival from its beginning to its end a success in every sense of the word, and we trust that we shall be able to so record it next week.

ANANIMITY of opinion prevails concerning the prosperous condition of the music trades. Orders are plentiful, and the future, so far as it can be discerned at present, looks unusually bright and hopeful. When business is as good as now, strikes are generally the order of the day, but it is to be hoped that no preposterous demands will be made from manufacturers by their employees, in order that the most benefit may be reaped from the cheering state of affairs. Trade is subject to such fluctuations, however, that it will not do for either manufacturers or workmen to have a settled conviction that things will remain as they are for an indefinite period; and, therefore, it is to be hoped that no unreasonable quarrels will be entered into between the interested parties. A better wish cannot be uttered than this.

NOT only are pianos subject to "bogus" representations, but other instruments have been palmed upon unsuspecting purchasers for what they are not by unscrupulous dealers. A case was recently tried in London, wherein the value of a violin was called in question; also its genuineness. During the trial of this suit, the testimony went to show, that to put "false labels" on violins was a custom of far greater extent than had been supposed. Even the defendant himself admitted that he had placed a false label on the instrument he had sold, and tried to excuse himself on the ground that people would not buy a violin which had no well-known name to it. Of course, the decision was justly given against him, and will serve as a warning to other unreliable dealers. "Bogus" instruments of all kinds are numerous, and it behooves intending buyers to be very careful with whom they deal and what they purchase.

MUCH has been recently written and much will be written in the future about the great progress that has been made in musical art within the past generation. In all this discussion various types of musicians are met with. Some are not satisfied with the great progress continually being made, but make frantic efforts to get ahead, if possible, of time and occurring events. Others cannot see (mole-like) that the world has moved at all within the past century, and blindly remain stationary, while all around them is undergoing rapid change. But the minority are those who readily perceiving the con-

stant advancement of things musical, wisely take part in the same, and thus keep up with the demand of the times. Some things can neither be urged forward nor held back, but are subject to the laws of slow growth, and those who soonest perceive this incontestable fact will become real workers in the age in which they live, move, and have their being.

IT is definitely reported that Miss Hauk will be at the head of an English opera company next season, and will bring out several novelties with English adaptations, among them Goetz's "The Taming of the Shrew." If this enterprise is liberally and intelligently conducted, there should be no question of its success. Carl Rosa has accomplished great things in England in this direction, and equally great results await the manager who will make as great an effort in the same direction. Italian opera as a fashionable exotic is all very well, but the mass of people want something they can readily understand, and which shall, at the same time, be reasonable in price. A good company of artists is desirable, else the undertaking may not turn out as well as it is hoped it will. The idea incloses its own commendation.

FINELY-GOTTEN-UP catalogues seem to play an important part in the musical-instrument trades. Formerly a shabbily-printed catalogue was deemed good enough to send around; but now taste has changed, and handsome catalogues (with beautiful engravings) are the rule rather than the exception. A firm manufacturing first-class instruments cannot afford to supply its agents with a catalogue that might offend the taste of refined people who may be intending purchasers. Moreover, instruments that are badly presented to the eye on paper will to many people appear to sound badly when heard. There is a canon of taste that should be observed, viz., that what is actually refined should be made to look so, and if it is not the same effect and gain cannot be counted upon as if it were. Catalogues are valuable in proportion to their beauty.

IN what language should the musical directions attached to compositions be published? Heretofore, they have been confined to the Italian language, but within the past few years pieces have been issued on which have been printed German, French, Italian and English terms. A writer in the London *Musical Times* rightly says: "The poor students who used to rely upon their 'Catechism of Italian Words used in Music' have a right to complain when they find 'A little slower,' 'Con dolore,' 'Ad lib.' and 'M. G.' on the same page of music; and, seeing that we have also to construe long sentences in German, it seems only reasonable to express a hope that the subject may shortly be ventilated, as it seems to demand." With these words most musicians will agree, for one foreign tongue is more than the average singer or player masters; and a dictionary of terms is not always at hand, neither does it contain all the expressions that are to be met with.

MINOR TOPICS.

A LONDON journal significantly remarks: "One very decided proof of the advance of music is that the majority of cheap entertainments organized by the influential residents of country towns for the poorer classes have gradually changed from readings interspersed with music to music interspersed with readings." This fact needs no comment, and goes to prove that the frequent performance of good music is the best means to cultivate a taste for the Divine Art, even in those who have been considered incapable of appreciating what is superior in vocal and instrumental works. The danger pointed out is a serious one—viz., that too many persons wish to take part in such entertainments who have no special talent for music, and if they are not allowed this privilege withdraw their patronage from them. Reformation in this respect may truly be said to be needed.

CONDUCTORS have much to bear from singers. The following incident taken from a London paper will show how great annoyance a capricious and unreasonable artist may give both the director and the public. "Some delay occurred at a certain concert before one of the vocalists appeared, when the conductor turned round and told the already impatient auditors that they 'were again suffering because of an artist who would not attend rehearsal.' He then asked for the 'sympathy' of the audience; and when at length the singer came hisses broke forth, he was refused a hearing, and very properly left the platform, and immediately afterward the building. Now we contend that those who expect to hear an artist have a right to express dissatisfaction when he does not appear and no explanation is offered for his absence; but in this case the vocalist was there and ready to sing what was set down for him. Why, then, should the conductor take the audience into his confidence, and thus prevent him from defending himself, either

by speaking or singing? If this custom is allowed to grow, we may some day have a lessee, when his prima donna keeps the stage waiting, telling us that she had 'shown temper' in the green room, and asking for the 'sympathy' of the public." Notwithstanding that the conductor's action may be blamed, it behooves artists to behave with circumspection, and to exhibit the grain of common sense so proverbially absent in musicians. Marie Van Zandt recently acted in a similar manner in Paris, the press soundly rating her for it.

MUSICAL toys are generally invented for the benefit of children, but a recent article in the shape of a new musical pencil-case has just been brought out in Germany, which will prove quite useful to musicians of a larger growth. The pencil-case contains a pencil and pen which can be pushed forward by the usual sliding knob, while the case serves at the same time as a tuning fork in A. The invention is said to have been made by a German, and although a comparatively small device, it will be very useful. It may be remarked here, although not exactly bearing upon the novelty noticed above, that the invention most needed in this age is one that would force every singer who attempts to appear before the public to sing in tune. What torture would be spared unoffending listeners!

Briefs and Semi-Briefs.

...The Fay Templeton Opera Company had a fair house at Scranton, Pa., on April 28.

... "Cinderella at School" was produced on Monday night at Haverly's Theatre by Rice's "Surprise Party."

... "The Mascotte" was produced on Monday night at the Germania Theatre by the Norcross English Opera Company.

...Mme. Lablache, the most eminent of contraltos, has signed a contract with Mr. Mapleson for next season in this country.

...Michael Banner, the American boy violinist and a remarkable artist, will give a concert at Steinway Hall on Saturday evening, May 13.

...Arthur Schramm and Henry Woelhoff, two very successful music teachers, of Burlington, Iowa, have been giving very pleasant soirées of late.

...The Indiana State Music Teachers' Association will meet at Logansport, Ind., on June 26, 27, 28 and 29. A very interesting programme has been prepared.

...Jerome Hopkins announces a concert at Steinway Hall on Monday evening, the 15th inst. Several artists of repute will take part in the entertainment, in which Mr. Hopkins' works will be performed.

...On April 28 Messrs. Mishler and Aschbach presented the Fay Templeton Star Opera Company to the people of Allentown, Pa. "Olivette" was given, and on Saturday evening, April 29, "Mascotte."

...Sallie Reber will have a concert at Steinway Hall this (Thursday) evening, May 4. She will be assisted by Mme. Stern, Miss Dunphy, Mr. Fritsch, Mr. Gottschalk, W. F. Mills, Mr. Schotte, and Mr. Pratt.

...A testimonial concert was given at St. Louis on April 19 to Lina Anton, the pianist, by the St. Louis Musical Union. The programme chosen was of the highest order, and Miss Anton's execution on the piano is spoken of by the St. Louis critics in glowing terms.

...Hague's British Operatic Minstrels, who have made a very successful tour of the Eastern States, closed their season to a large house at the Worcester, Mass., Theatre on April 27. They will return next fall, opening at Haverly's Fourteenth Street Theatre on September 25, and are booked in Worcester for October 9.

...Ida Simpson-Severn, a prominent dramatic reader, of Brooklyn, will give a concert at Chickering Hall on May 9, assisted by the following eminent artists: Florence Rice-Knox, contralto; Florence Pyle, pianist; J. H. Keenan, elocutionist; A. C. Johnson, organist. The lady has been a great favorite in Brooklyn.

...The fifth May Festival of the Cincinnati Musical Festival Association will be under the direction of Theodore Thomas. The official programme book, embracing over 180 pages, is very complete, well printed and edited. The works to be presented are well explained in a way interesting to the ordinary as well as the musical reader. The publication will serve as a valuable reminiscence of the Festival.

...Rudolph Aronson's orchestra for the "New Casino" will include Messrs. Hamm, Schubruk, Belz, Färber, Kayser, Schwarz, Weiner, Ikler and Bernstein, in addition to members from the Philharmonic Society and Mapleson's opera orchestra. Work on the Casino structure is now progressing favorably, and as soon as the building is roofed in will be done day and night in order that it shall be completed by June 15.

...Signor Campanini intends to give a concert for the benefit of the Italian charitable institutions of New York, at Steinway Hall, on next Monday, May 8. The hall has been kindly proffered by the Messrs. Steinway. The concert will be under the management of Signor Campanini, who will add his own personal services to those of the following artists: Minnie Hauk, Mlle. Rossini, Mme. Galassi, Mme. Lablache, Emma Juch, Imogene Brown, Signor Brignoli, Signor Galassi, Signor Tagliapietra, Signor Corsini, Signor Rasori, conductor; Signor Moderati, Signor Greco and Signor d'Auria.

MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.
MUSICAL.

ACADEMY OF MUSIC.

Monday evening, April 24, was devoted to Signor Campanini's benefit. A varied programme was gone through before a crowded audience. Mme. Galassi's appearance may be mentioned first as being the novelty of the evening. Although somewhat nervous and unsteady on her appearance, she improved as the performance progressed, and displayed talent of uncommon order. She is an excellent actress, and a singer who has numerous good points. Her style is chaste and artistic, and she shows high intelligence in the interpretation of the rôles she undertook. The audience received her performances with much enthusiasm, and, no doubt, thought she would have been a valuable acquisition to Mr. Mapleson's troupe during the past season. It is to be hoped she will be heard again next season. Of course, Signor Campanini was widely applauded and often recalled, and received a perfect mass of flowers. In some of the music he was not satisfactory, but the "Ah! si ben mio" and the "Di quella pira" were both sung with remarkable effect. His triumph was great and well deserved. The other artists, Del Puente, Novara, Mme. Lablache, Mile. Rossini and Signor Costa, pleased the assemblage present. Of course, Signor Galassi's singing was as effective as ever. A word should be spoken in praise of Mme. Cavalazzi's dancing, which was graceful and poetic in the extreme.

On Tuesday night, the 25th, "Marta" was to have been produced, followed by the incantation scene from "Robert il Diavolo." "Rigoletto" was presented instead. This change became necessary on account of Signor Ravelli's indisposition. The audience was reasonably large, and seemed well satisfied to hear "Rigoletto" rather than the hackneyed opera by Flotow. The kind indulgence of the audience was requested for Mile. Rossini because of her late arduous labors. The performance, therefore, was not notable, but went well. Del Puente was especially good. Signor Runcio also did very well. The excerpt from "Robert" followed, in which Mme. Cavalazzi appeared to her usual advantage.

On Wednesday evening, the 26th, "L'Africaine" was again presented, the last time for the season. The performance was well attended, and was quite effective.

On Friday evening, the 28th, Colonel Mapleson's benefit took place. The attractions presented began with the third act of "Faust," Paola Rossini taking the rôle of *Margherita*, Mme. Lablache that of *Martha*, Signor Campanini that of *Faust*, and Signor Novara that of *Mephistopheles*. A "ballet divertissement" succeeded this excerpt, Mme. Cavalazzi being the central figure. She danced with her accustomed grace and ease and was greatly applauded. The whole scene was beautiful and effective. During the pause following the ballet, Signor Arditi was presented with a huge pillow of roses, which had been sent the popular conductor by Signor Campanini. Buried in the roses was a case, which inclosed a silver baton. A fine rendering of the fourth act of Marchetti's "Ruy Blas" came after this episode, and was performed better than anything else during the evening, the parts being taken by Mile. Rossini, Mme. Galassi, Signori Campanini, Galassi and Costa. Here Colonel Mapleson had to deliver a speech after repeated calls. He said he would make no promises for the future, but would let the next season speak for itself. He also thanked the audience for its kindness. After the performance of part of the second act of "Carmen," in which Del Puente appeared to advantage, the fourth act of "L'Africaine" was given, and brought the evening to a brilliant close.

On Saturday afternoon, April 29, the extra season of Italian opera at the Academy was brought to a close by a performance of "Lucia," in which Mme. Gerster appeared. Signor Campanini was also to have taken part in the performance, but, at the last moment, Signor Ravelli undertook the rôle of *Edgardo*. Mme. Gerster's singing was as delightful as ever, her voice and execution charming the audience. There was no lack of applause. Signor Ravelli did quite well considering all things, although he was not in his usual fine form. Signor Galassi, as usual, sang and acted the part of *Ashton* with force and much effect. The audience was very large, and altogether the closing performance of the season was a success, which to Colonel Mapleson cannot but be gratifying.

FIFTH AVENUE THEATRE.

The French opera season was opened by Maurice Grau on Monday evening, April 24, the opera presented being "La Mascotte." A good audience was in attendance, but the performance of the work as a whole was not successful. Mile. Marié as *Bettina* was charming enough, while her supporters were fairly effective. But the chorus and orchestra were much demoralized, and succeeded in rendering the work somewhat painful to listen to.

On Tuesday night, the 25th, "Les Mousquetaires au Couvent" was produced, with Paola Marié in the rôle of *Simonne*. A good audience seemed to enjoy the performance very much, although it was not so good as to merit unqualified praise. M. Duplan, M. Tauffenberger, and M. Nigri sang with much effect, and acted in admirable style. The orchestra should be improved before many other of the forthcoming

operas are performed, for it is sadly deficient in its playing, and spoils the singer's best effort. The opera was nicely put upon the stage.

Wednesday evening, the 26th, brought forth the opera of "Mignon," to witness which only a small audience was in attendance. Paola Marié was the heroine, and gave quite a satisfactory impersonation of the part. *Philine* was played by a *debutante*, named Mile. Dalmont, who displayed a somewhat light but pleasing voice, and not a bad style of singing or acting. She has a good stage presence. She gave the well-known "Polacca" so well that it was encored. The opera was well mounted.

On Thursday evening, the 27th, "Les Dragons de Villars," by Maillart, was the opera represented. The rôle of *Rose Friguet* was taken by a new singer, Mme. Privat, who had not sung many phrases before she had made a good impression on the audience present. Her voice is fresh and of quite pleasing quality, and she sings in an unaffected manner. Her acting is also better than is ordinarily met with. She is a valuable acquisition to Mr. Grau's company, and should be put forward often.

Offenbach's opera, "La Fille du Tambour Major," was presented on Friday evening, the 28th, Paola Marié appearing in the rôle of *Stella*. Her performance was not quite so bright as usual, neither was the support altogether acceptable, although M. Mezières' *Le Duc Della Volta* was a piece of finished and admirable acting. M. Nigri, as *Robert*, did quite well. The chorus and orchestra were more distracting than anything else.

The Saturday performance brought out Adams' opera, "Si j'étais Roi," which was nicely put on the stage, but the chorus and orchestra were both weak. The costumes were picturesque and effective—even artistic and beautiful. Mme. Privat, as *Nemee*, exhibited several good qualities, not the least being a voice of a certain richness and purity. She gave much pleasure by her performance.

STEINWAY HALL.

Rafael Joseffy's concert was given on Thursday evening, April 27, and was one of the best of the season. The programme was interesting throughout, opening with Gluck's overture to "Iphigenia in Aulis," played by Theodore Thomas' orchestra, under the popular conductor's direction. Mr. Joseffy performed two concertos, Mozart's in A major and Saint-Saëns' in G minor, No. 2, as well as the following solo pieces in succession: Beethoven's Sonata, opus 110, the same composer's *allegretto vivace* from the Sonata opus 31, No. 3; Chopin's Nocturne in D flat major, and Liszt's Rhapsodie, No. 12. Being enthusiastically encored in the Liszt selection, the popular pianist gave a Chopin Polonaise. It is almost needless to add that throughout the evening Mr. Joseffy again exhibited the qualities for which he is noted. His touch is delicacy and beauty itself, and his execution as wonderful and accurate as it seems possible for a human being to be. He displayed somewhat more breadth than formerly was his wont, and this made his playing more acceptable than usual to musicians. No pianist has ever created greater enthusiasm in an audience than has Mr. Joseffy. The orchestra and piano were not always in tune together in the concertos.

On Friday night, April 28, a concert was given in this hall by Mme. Cappiani and some of her pupils, a good-sized and sympathetic audience being in attendance. Six sopranos sang various selections, among them Ida Kleber, whose execution was neat and brilliant, albeit she has only a small voice. D. Blakely, a baritone, gave a solo, and Sam. Franks played a piece on the violin.

CHICKERING HALL.

On Friday evening, April 28, Emilio Agramonte was tendered a complimentary concert by his pupils and friends. An interesting programme was gone through before a large and fashionable audience. A duet from Gounod's opera, "Le Tribut de Zamora," was nicely sung by Miss Ella Earl and Miss Eloise Elliot. Miss Victoria Morosini made the best impression of all the singers during the evening, although it was her *debut*. She gave part of the mad scene from Donizetti's "Lucia," and did it so well that she was heartily applauded and presented with some floral gifts. She has both a good voice and style. Signor Angelis played the flute solo to this scene. Other performers deserving mention were Carlos Hasselbrinck, who played as violin solos two Spanish dances; Albert King, who sang Mattei's song entitled "Amo;" and Miss Emma Wilkinson, who gave "The New Kingdom," by Tours. Signor Agramonte accompanied on the piano in his usual tasteful and musicianly style.

STECK HALL.

On Thursday evening, April 27, a complimentary concert was tendered Fannie Hartz and Marguerite Selvi. The assisting artists were Mile. Martinez, Jennie Dickerson and Mr. Gottschalk. Miss Hartz played some piano selections with much taste and brilliancy, and in the future will no doubt develop into an excellent player. She was well received by the appreciative and sympathetic audience present. Mile. Selvi gave her pieces in her usual artistic style, perhaps somewhat better than when she was last heard here. She also was warmly received.

DALY'S THEATRE.

On Monday evening, April 24, a change in the cast of Coedes' "Girouette" took place. Charles Dougan, a new baritone, took the place of Harry Macdonough as the false *Eustache*. Altogether, Mr. Dougan's performance was an

improvement upon that of his predecessor, and helped to make the opera less dismal to listen to from a musical standpoint. In the second act, Signor Montegriffo performed a new song with fair success, that had been composed expressly for him by F. Greco. The opera went smoother than when it was first produced.

LEXINGTON AVENUE OPERA HOUSE.

On Wednesday evening, April 26, a concert and reception was given by the Mozart Musical Union, an amateur orchestral organization numbering some seventy-five players. Several pieces were performed by this orchestra in good style, and served to prove the efficiency to which it had attained. Among the selections were Boccherini's well-known "Minuet," the andante from Mozart's "Ninth Symphony," Gounod's march, "La Reine de Saba," &c. The orchestra was nicely balanced, the brass being quite effectively handled. Dancing followed the concert, Buschmann's orchestra furnishing the music.

THALIA THEATRE.

The concert given on Sunday evening last was notable for the number of encores demanded and acceded to. It was for the benefit of the treasurer of the theatre, Victor Helly. As a sacred concert it was a failure, but as a popular concert it was a success. There was a packed house, for most of the chief members of the company performed. Of course, Mme. Geistering was the star of the evening and made her appearance in this country for the last time. She sang two songs by Millöcker with much spirit and effect, and received unstinted applause. The "Cat Duet," given by Herr and Frau Lube, was an immense success as an imitative effort, and literally brought down the house. A double quartet, composed of members of the theatre's chorus, with Fräulein Seebold and Herr Walter, rendered some interesting selections. Herr Link, Herr Junker, and Herr Adolf gave several comic songs. Also the following artists took part in the performance: Fräulein Hecht, Frau Kühle, Fräulein Schlätz, and Herr Bassermann. The orchestra gave two or three instrumental numbers with much brilliancy and effect.

KOSTER & BIAL'S CONCERT HALL.

The attraction now is Arbuckle's military band of over forty performers. It will be a welcome relief to what has preceded it, for the band contains, besides Mr. Arbuckle as cornet soloist, a goodly number of solo performers on various instruments. Last Sunday night's programme was varied, and served to greatly entertain the large audience present. Mr. Arbuckle's band has been engaged for the summer season.

STANDARD HALL.

Albert Rosse gave his fourth annual concert on Wednesday evening, April 26, the assisting artists being Miss Fenithorne, soprano; Belle Cole, mezzo soprano; Mr. Vicarino, baritone; Jennie Pratt, accompanist; and several of the concert-giver's pupils' vocal and instrumental compositions formed the programme, and were rendered in fair style. Among them calling for special mention was Mrs. Cole's interpretation of Schira's "Sognai," and Mr. Vicarino's singing of "Eri tu," from Verdi's "Un Ballo in Maschera."

HARLEM MUSIC HALL.

A complimentary concert in aid of All Saints' Church, Harlem, was given on Thursday evening, April 27. The artists who took part therein were Essie Rogers, soprano; Fannie Dobson, soprano; Mrs. White, contralto; Signor Fabrin, tenor, and Frank Bordenow, bass. J. F. Bristow was the conductor and accompanist. The concert passed off pleasantly and pleased those who had gathered to hear it.

PLYMOUTH CHURCH, BROOKLYN.

On Tuesday evening, April 25, a complimentary concert was given for the benefit of Emma S. Howe. A good-sized audience had gathered to listen to the excellent programme presented, and was well rewarded by performances of great interest and merit. The piano playing of Rafael Joseffy was the chief attraction, and his solos were received with hearty and continued applause. Miss Howe's singing was also well received, and the selections given by the New York Philharmonic Club, Florence Rice-Knox and Nella F. Brown were all greatly enjoyed and applauded.

TURF CLUB THEATRE.

H. R. Humphries' annual concert took place on Saturday evening, April 29, a good audience being in attendance. An interesting programme was gone through by Hattie Louise Simms, Anna Bulkley Hills, Ivan E. Morawski, Mr. Courtney and the beneficiary, Mr. Humphries. The closing selection of the concert was Offenbach's one-act operetta entitled "The Rose of Auvergne," quite effectively interpreted by Miss Simms, Mr. Humphries and Mr. Courtney.

DRAMATIC.

BOOTH'S THEATRE.

The second week of Edwin Booth's engagement was opened on Monday evening, April 24, by a performance of "Hamlet," a crowded house greeting the celebrated actor. The audience was extremely enthusiastic when it did applaud, although all the well-known speeches were listened to with breathless attention. Miss Pateman, as *Ophelia*, scored a success, and deserved all the applause she received from those in attendance. Barton Hill played *Claudius* and Mrs. Calvert *The Queen*.

On Tuesday evening, the 25th, the theatre was well filled, for Edwin Booth played the title rôle of *King Lear*. It is almost needless to say that his interpretation of the part was

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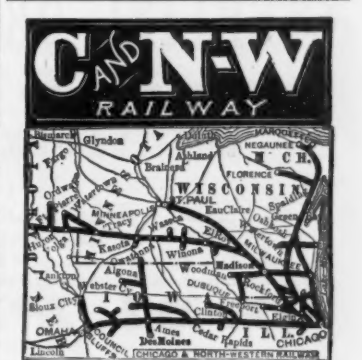
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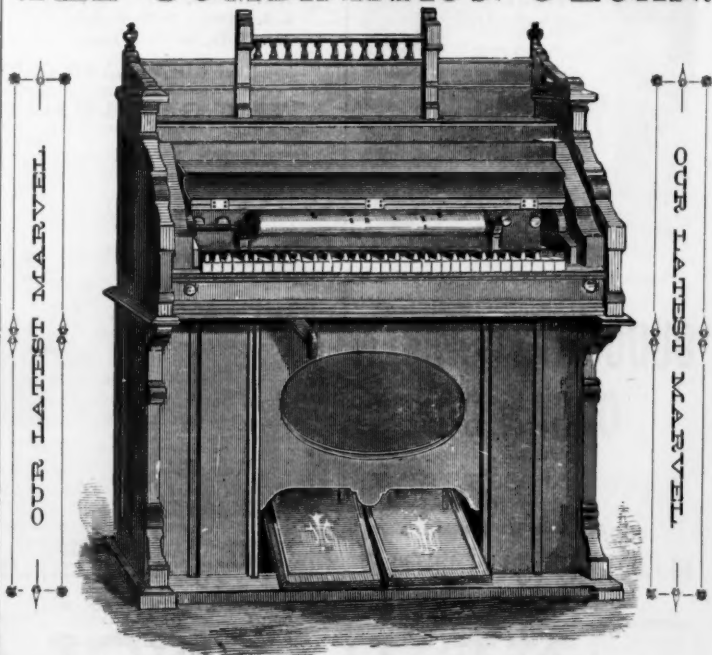
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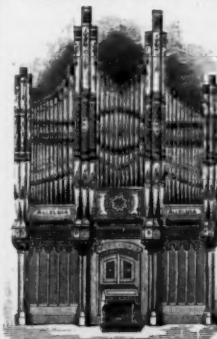
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